



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

CARRER'S  
GOTHIC  
ARCHITECTURE



600044204K

*Arch. Bodl.*

*C. V. 3*

1734 l. 14









Select Specimens  
of  
Gothic Architecture

Comprising the finest Examples  
from the earliest to the latest date  
which have been omitted, or,  
only partially portrayed  
in previous Works,  
forming a complete Chronology  
of that admired Style.

by  
William Caveier, Arch.

WESTMINSTER ABBEY.  
*Doorway leading to East Cloister*





SELECT  
**Specimens of Gothic Architecture,**

COMPRISING

THE ANCIENT AND MOST APPROVED EXAMPLES  
IN ENGLAND,

FROM THE EARLIEST TO THE LATEST DATE;

THUS FORMING

A COMPLETE CHRONOLOGY

OF THAT ADMIRABLE STYLE,

INCLUDING

PLANS, SECTIONS, ELEVATIONS, AND DETAILS,

WITH

AN HISTORICAL AND DESCRIPTIVE ACCOUNT OF EACH BUILDING AND  
ITS PARTS SO ILLUSTRATED.

BY

**WILLIAM CAVELER,**  
ARCHITECT.

LONDON:

PUBLISHED BY THE AUTHOR, AT HIS OFFICE, 16, CROSS STREET, HATTON GARDEN;

AND SOLD BY

M. TAYLOR, 6, BARNARD'S INN;

JOHN WILLIAMS, LIBRARY OF FINE ARTS,  
10, CHARLES STREET, SOHO SQUARE;

JOHN WEALE, ARCHITECTURAL LIBRARY,  
59, HIGH HOLBORN;

YOUNG, DUBLIN; BLACK & CO., EDINBURGH; DEIGHTON, CAMBRIDGE; PARKER, OXFORD;  
TODD, MINSTER YARD, YORK; &c.

1835.





LONDON:

PRINTED BY J. & HODSON, CROSS STREET, HATTON GARDEN.

TO

THE RT. HON. THE EARL DE GREY, F.A.S.,

*President of the Institute of British Architects,*

A DISTINGUISHED AND LIBERAL ENCOURAGER OF THE FINE ARTS,

*A zealous Admirer and an able Judge of Ancient Architecture,*

AND A KIND AND EARLY

PATRON

OF THIS UNDERTAKING,

THIS WORK

IS,

BY HIS LORDSHIP'S PERMISSION,

*Most respectfully Dedicated,*

BY

HIS MUCH OBLIGED AND VERY OBEDIENT SERVANT,

WILLIAM CAVELER.



## ADDRESS.

---



It is with feelings of satisfaction, not unmingled with anxiety, that I bring before the Public the First Part of this Work. I trust it will be received with that approbation which it has been my study to render it worthy of. Towards some parts of this division of the Work I have to beg the indulgence of my Subscribers, for this being the first publication I have undertaken, I was not sufficiently acquainted with my engravers to distribute my subjects with the judgment necessary; and although most of them employed on the Plates possess great talent, yet, in a few instances, some character has been lost from the above cause. Upon this subject I can only add, that in the forthcoming Parts this little failure shall be carefully avoided.

I can assure my Subscribers that no trouble or expense has been spared to make the Work worthy of their patronage,—to render it useful as well as ornamental,—and to give as much variety as possible; and, in the latter, I think I have succeeded, for the twenty Plates now before them include specimens from the year 1270 to as late as 1520.

To the Rt. Hon. the Earl de Grey, I have to offer my sincerest thanks, for the kindness with which he allowed me to dedicate my first publication to him, thereby giving a distinction to the Work, which, probably, it would otherwise have been some time in obtaining.

To the Very Rev. the Dean of Westminster, I feel much obliged for his kindness generally, and particularly for the facilities he gave me for access to every part of the Abbey. To Sir Francis Palgrave I am also indebted for much valuable information, for which I return him my sincere thanks.



ADDRESS.

To those Noblemen and Gentlemen who have already subscribed to the Work, I feel most grateful, and can assure them that nothing on my part shall be wanting to realize the favourable anticipations which many of them have been pleased to form of it.

In the next portion of the Work it is my intention to give Specimens from St. Stephen's Chapel, together with the Crypt, Cloisters, and Oratories, which are, for the most part, in good preservation. I trust, from the interest which this building has of late excited, together with its great beauty, that this part of the Work will not be the least acceptable to my Subscribers ; and I pledge myself that every exertion shall be used to do ample justice to this once splendid edifice.

W. CAVELER.

AUGUST 12, 1835.

## Westminster Abbey.

---

I have to claim the indulgence of my Subscribers for the absence of one of the Plates, for which I had been some time waiting; but when I received it the engraving was of the vilest description; and, rather than have any further delay, I have omitted it, and it will be included in the next Part.

W. CAVELER.

which was accordingly done about the year 962; Dunstan afterwards endowed the restored Abbey with money and lands, and prevailed upon the King to follow his example.

About the year 1050, Edward the Confessor, influenced by his great zeal for religion, pulled down the Abbey, and commenced building it anew, to which purpose he dedicated a tenth part of his whole substance.<sup>b</sup> When the building was completed, he endowed the monastery with money, estates, and reliques, and others

<sup>a</sup> Flete declares that the first founder of St. Peter's Church, was Lucius, King of Britain, about the year 184, and that it was afterwards dedicated to, and used as a Temple of, Apollo, during the persecution of Dioclesian. John Flete was a Monk of Westminster who lived between 1421 and 1464, and the above statement he quotes from a Saxon author, whose name he has not thought proper to transmit to us.

<sup>b</sup> Some remains of his erections may yet be found in that part of the Abbey called the Chamber of the Pix, now used for the trial of the coinage; and there are also a few smaller buildings, which form parts of the residences of the prebends, &c., in the cloisters.

#### WESTMINSTER ABBEY.

following the example of their Prince assisted by their presents materially to increase the riches of the Church.

In the year 1245, the Abbey Church was again pulled down, and the Choir and Transepts rebuilt by Henry III., in the superb and lofty style in which they now appear. The new Church was opened for the celebration of divine service, on the 13th of October, 1269, and on the same day the King caused the remains of Edward the Confessor (which had been removed from their original resting place before the high altar, when the old Church was pulled down), to be re-interred in a splendid shrine, which he had built for that purpose (and which remains at the present time). This ceremony was performed with all the splendour usual in those days, the King, and his brother, the King of the Romans, bearing the coffin containing the Confessor's remains on their shoulders, and Henry's sons (Edward the future king, and Edmund Earl of Lancaster), Earl Warren, and Lord Phillip Basset, supporting it to the place prepared for its reception, which was "the chapell at the backe of the hygh aulter." Henry not only defrayed the expenses of building<sup>c</sup>, but endowed the church with valuables of every description. This munificent Monarch died on the 16th of November, 1272, and was buried in the Church which he had caused to be erected with so much magnificence.<sup>d</sup> In the year 1297, a fire broke out which consumed great part of the Abbey: it commenced in the Palace, and, the wind increasing the flames, "they fiered the monasterie adjoining, which, with the Palace, was" partly "consumed."

During the whole of the reign of Edward I., the rebuilding of the eastern part of the nave and its side aisles was carried on, and in the reigns of Edward II., Edward III., and Richard II., the principal monastic buildings were erected; but by far the greater part were built by Abbot Littlington, about 1370, while the second-mentioned monarch swayed the sceptre. He built the south and west sides of the great cloister, which had been previously begun by Henry III., and carried on, probably, as the Church advanced; but the southern part of the east cloister was finished in the handsome manner in which we now see it, by Abbot Byrcheston, in 1348. "No Abbot," says the author of Neale's Westminster, "ever set his mind more upon improving the buildings, and bestowing rich furniture upon the Abbey," than Abbot Littlington. "He built the present College Hall,

<sup>c</sup> These expenses amounted in 1261 (eight years before the Church was opened) to 29,345*l.* 19*s.* 8*d.*, exclusive of 260*l.* more, then remaining to be paid for Caen stone, &c.

<sup>d</sup> In this reign the beautiful mosaic pavement in the choir was laid by Abbot Ware, who brought the tesserae from the continent.

#### WESTMINSTER ABBEY.

the Kitchen, the Jerusalem Chamber, and the Abbot's House, &c." with many other improvements.

"In 1378, the right of sanctuary possessed by this Abbey was for the first time violated, and the Church itself was made the scene of a most atrocious murder." John of Gaunt, Duke of Lancaster, sent the constable of the Tower with a force of fifty armed men to capture two esquires who had escaped from the Tower, and taken sanctuary in the Abbey Church. They entered while high mass was being celebrated. One of them they led "streight away to the Tower" without any opposition; but the other, Robert Haule, drawing his sword, defended himself in such a manner, that until they had surrounded him, which they did with considerable difficulty, "they could doo him no hurte." At length they closed upon him, "and one of them clove his head to the verie brains, and another thrust him through the bodie behind with a sword, and so they murdered him among them: they slue also one of the monkes who would have saued the esquire's life."\* The Church was afterwards closed for four months, and divine service was not performed there during the whole of that time.

In the mean time the western part of the nave and aisles were slowly rising under the direction of Abbot Littlington and his successors, William of Colchester, Richard Harweden, and Edmund Kyrton, who governed the Abbey during the reigns of Edward III., Richard II., Henry IV., V.<sup>f</sup>, and VI., and Edward IV.

On the 24th of January, 1503, a magnificent addition to the east end of the Abbey Church was begun by laying the first stone of the Chapel of Henry VII., which ceremony was performed by the hands of Abbot Islip and others, the King himself being present, and not improbably assisting, as the inscription on the stone intimates: "*Illustrissimus Henricus Septimus, Rex Angliæ et Franciæ, et dominus Hiberniæ posuit hanc petram in honore beatæ Virginis Mariæ,*" &c. A further description of this splendid structure will be given hereafter.

About the year 1514, the west front and great window were completed from the design of the ingenious Abbot Islip; Henry VII. at his death in 1509, having left by will 500 marks to be applied to that purpose; a few days previously he had given to the Abbot 5000 marks towards finishing the new Chapel. John Islip died in 1532, and was buried in the centre of the small but beautiful Chapel which

\* Holinshed's "Chronicles," vol. ii., p. 720, from Walsingham.

<sup>f</sup> This monarch granted the annual sum of 1000 marks towards defraying the expenses of the buildings in progress.



#### WESTMINSTER ABBEY CHURCH.

he had built on the North side of the Abbey Church, and which now bears his name.

Westminster Abbey had now existed for more than nine hundred years since its foundation by King Sebert, and during that long space of time, it had been constantly increasing in numbers, riches, and importance. It had been the birth place of one King<sup>g</sup>, another<sup>h</sup> had died within its walls, and it had served as a place of interment for many. The greatest Monarchs of England had assisted in raising its edifices, the abilities of the cleverest of its community had been exerted in the design, thousands had been expended on the execution. The coronation of many of the English princes had been performed within its Church; parliaments had been held in its Chapter House; its privileges had been maintained in spite of Kings and Nobles; and it had seldom or never been despoiled of even a portion of its revenues; but now the scene changed:—on the 16th of January, 1539-40, the Abbey was surrendered to the almost absolute authority of Henry VIII., without any opposition, and immediately dissolved. “On the 17th of December, 1540, by the King’s letters patent, the Abbey Church was advanced to the dignity of a Cathedral,” but this was suppressed on the 29th of March, 1550. The charter of the Monastery was restored by Queen Mary, but was finally deprived of it in the time of Elizabeth, and since that time it has been governed by Deans.

In 1620 the Church underwent several important repairs during the Deanship of Dr. John Williams (afterwards Lord Keeper): he replaced some of the statues on the exterior, “so that” writes Bishop Hackett, “4500*l.* were expended in a trice on the workmanship.” He likewise founded the library, which cost, it was said, 2000*l.*: the room he used for this purpose was, anciently, the Monk’s parlour; it stands on the east side of the cloisters.

In 1713 the Church was again extensively repaired under the direction of Sir Christopher Wren; and in 1735 the west window was restored, and the western towers completed, by the same Architect; but the character of this front of the building was completely destroyed; for so little did he understand the nature of the work he was called upon to execute, that the towers have nearly as much of the Roman style of architecture in them as of the Gothic: at this period, also, he made a design for the centre tower, to which he proposed adding

<sup>g</sup> The unfortunate Edward V., who was born here on the 4th of November, 1570.

<sup>h</sup> Henry IV., who was taken suddenly ill, while at his devotions before St. Edward’s shrine, and died on the 20th of March, 1413, in that part of the Abbey called the Jerusalem Chamber.



#### WESTMINSTER ABBEY CHURCH.

a spire of twelve sides in the same style as the towers ; but, fortunately, this was carried no farther than the design.

In 1803, this venerable pile was in danger of total annihilation, from a fire which broke out in the roof, in consequence of the carelessness of the plumbers employed in the repairs of the lead work ; but owing to the prompt and well-directed assistance given, the fire was soon extinguished ; the repairs were carried on with the greatest assiduity, and an expense of 3500*l.* incurred thereby was defrayed by the Dean and Chapter.

In 1809, the restoration of Henry VIIth.'s Chapel was commenced, the charges being defrayed by grants of various sums of money by Parliament, amounting to 42,028*l.* 14*s.* 3¼*d.* This magnificent building had fallen into such a state of decay as to present to the eye of the beholder little more than a mass of ruin ; but the ornaments have now been restored to all their pristine beauty: the only thing which remains to be regretted, is, that the stone used in the work is not of so durable a nature as might be desired. This splendid building stands at the eastern extremity of the Abbey Church : it would be vain to attempt conveying by any description a correct idea of its beauty. It is the most florid specimen of the Gothic style in the kingdom, and the architect seems to have brought into action all his ingenuity, skill, and taste, in order to lavish ornament in every part, and to combine each part to give a splendid effect to the whole ; and it has certainly been accomplished with the utmost success. The interior is one complete series of ornamental panelling ; and the only plain portion on the exterior is the plinth : but it must be seen to be duly appreciated ; to use the words of Scotland's late lamented bard,

"Thou wouldst have thought some fairy's hand  
"Twixt poplars straight the ozier wand  
In many a freakish knot had twined,  
Then framed a spell, when the work was done,  
And changed the willow wreaths to stone."

The Abbey Church is built in the form of a Latin cross, but the ground plan is not quite uniform, as the eastern cloister occupies the space which would otherwise have formed an aisle to the south transept. The nave, choir, and transept present the same general appearance as when they were built. Sir Walter Scott's "Lay of the Last Minstrel" will furnish us with an excellent description of these parts of the Church.



WESTMINSTER ABBEY.

"The darkened roof rose high aloof,  
On pillars lofty and light and small:  
The key-stone that lock'd each ribbed aisle  
Was a fleur de lis or a quatre feuille;  
The corbels were carved, grotesque, and grim,  
And the pillars with cluster'd shafts so trim,  
With base and with capital flourished around,  
Seem'd bundles of lances which garlands had bound."

A number of small chapels surround the eastern part of the edifice, each dedicated to some patron Saint. Most of them are divided from the aisles by screens, none of which are worthy of remark: but that which deserves particular commendation in this division of the building, is, the Chapel of St. Edward: it is separated from the choir by a screen of most elaborate workmanship, erected in the reign of Henry VI. In the centre stands the shrine of the Confessor, and at the eastern extremity, the tomb, and Chantry Chapel of King Henry V., by which it is connected with Henry VIIIth.'s Chapel. Around the Chapel are also ranged the tombs of Edward I., Henry III., Queen Eleanor, Queen Philippa, Edward III., Richard II., and his Queen. The flooring of the Chapel is of mosaic work, but like the tombs now much dilapidated, nevertheless wherever the eye of the beholder rests he will not fail of finding something well worthy of notice:—to the architect, the artist, and the antiquary, it presents an inexhaustible store in the varied designs and curious works of ancient art which here abound: and to complete the grandeur of the scene, the Chapel of the VIIIth Henry may be seen through the archway over Henry Vth.'s shrine.

With the exception of Salisbury Cathedral, this Church is one of the most complete specimens of Lancet Arched Gothic in the kingdom. In the design of this building, the great skill of the architects employed is manifest as well in the arrangement of the whole edifice, as in magnificent effect; and that the talents of the sculptor have been employed to the best advantage ample evidence is afforded in the profusion of ornament which crowds its walls and chapels, and by the monuments which convey to posterity the names of those heroes whose glorious deeds united have placed Great Britain so far above other nations. In former times, when inhabited by the monks, and when the festivals incidental to the religion of the period would materially add to its splendour, the appearance of the Abbey must certainly have been most magnificent; and even now, when divested of those aids, and of many of its former beauties, it still excites a considerable degree of awe and veneration.

The cloisters are now in a woeful state of dilapidation; but they still contain

•

WESTMINSTER ABBEY.

many parts well worthy of notice. In the course of the last century the tracery from many of the windows was taken out, under the pretence of admitting more air, this absurdity requires no comment. In the adjoining buildings parts may yet be found not devoid of beauty ; but the hand of mischief has either bereft them entirely, or at least defaced most, of the sculpture which made them so interesting, and only a few traces of their former beauty are now visible.

Much devastation was committed both here and in the Church itself, two companies of the Parliamentarians being quartered there about 1642 ; when

“ The civil fury of the time  
Made sport of sacrilegious crime,  
For dark fanaticism rent  
Altar and screen and ornament.  
\*       \*       \*       \*  
Yet still entire the Abbey stood,  
Like veteran, worn, but unsubdued.

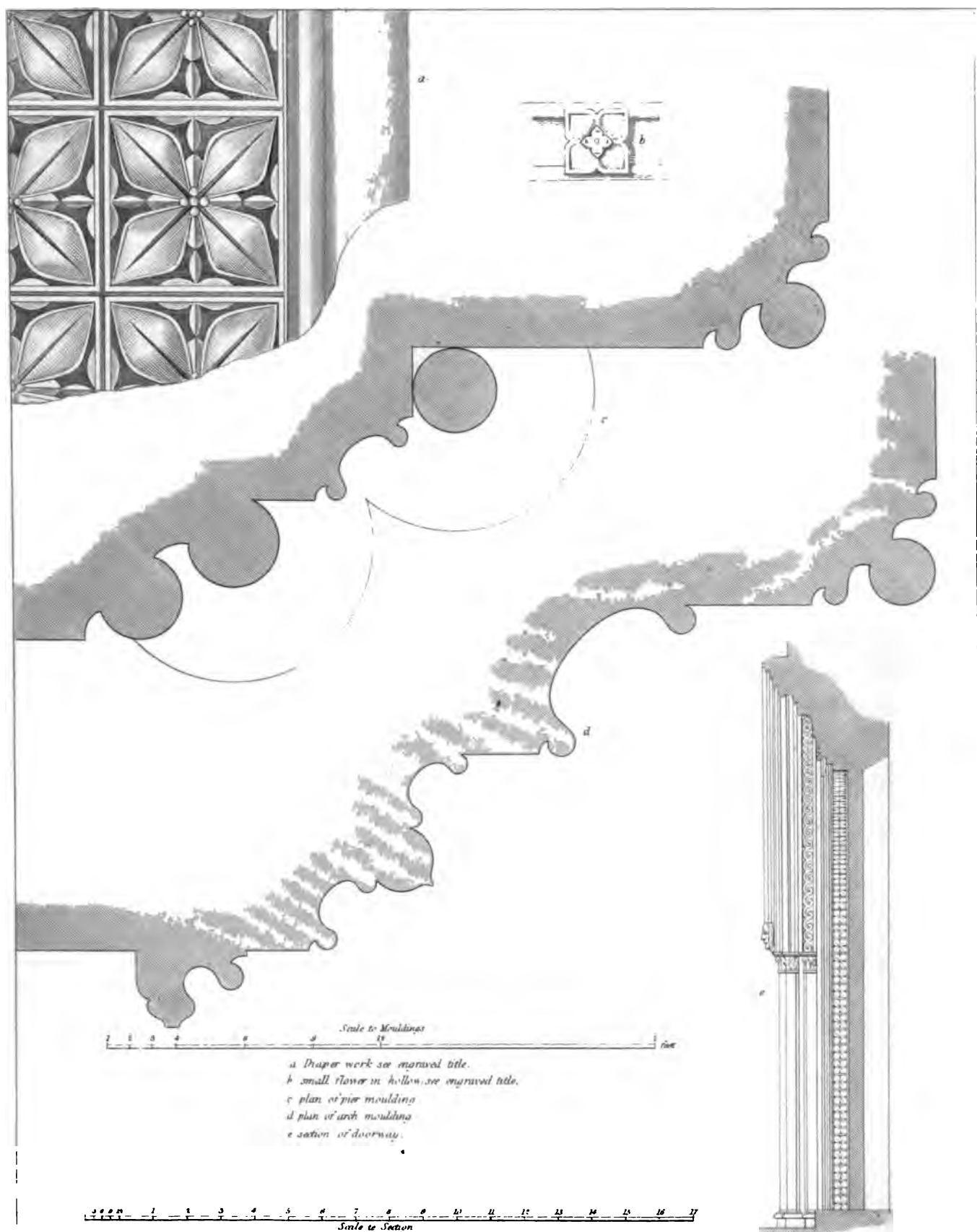
Much mischief was also done, in appearance, by the injudicious alterations of Sir Christopher Wren, and it would have been much greater, if he had effected all the alterations he wished ; but it is rather pleasing to find that better things are now being performed. The Roman altar screen, which so much disfigured the east end of the choir, has been removed, and the ancient one, which it covered, is restored. A new screen, from the designs of Mr. Blore, has also been erected at the entrance to the choir ; and the north side of the nave is being restored under the direction of the same gentleman. In looking to the future, we may breathe the poet's ardent prayer :

“ Oh ! that no proud insulting foe  
May ever lay these temples low  
Or violate these fanes ;  
No moody fanatic deface  
The wond'rous work of art that grace  
Antiquities remains.”









W. R. Smith Arch'd

WESTMINSTER ABBEY.  
 Detail from Doorway in Choir.

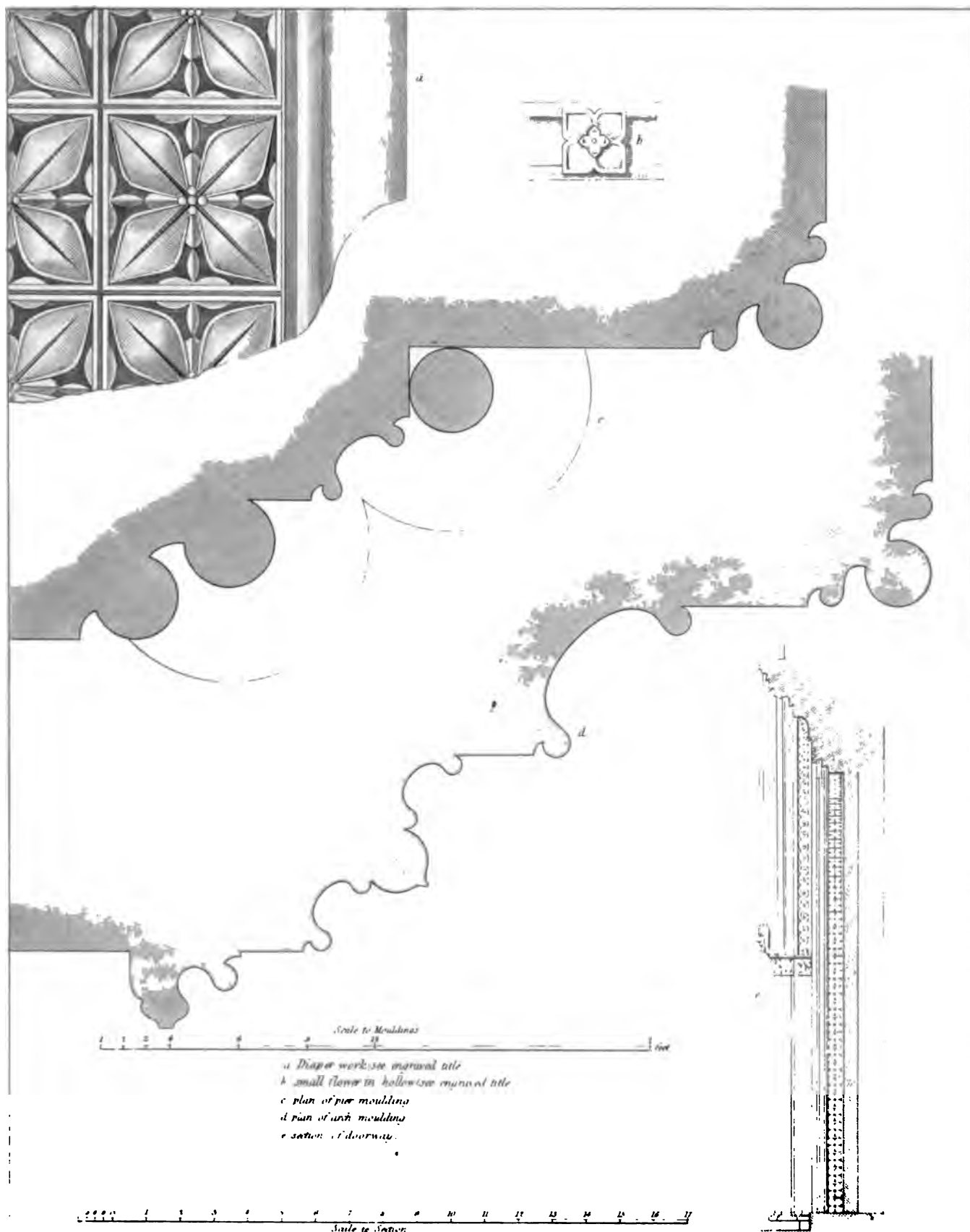
J. R. Smith sculp











Westminster Abbey

WESTMINSTER ABBEY  
 Detail from Doorway in Choir

Revealed



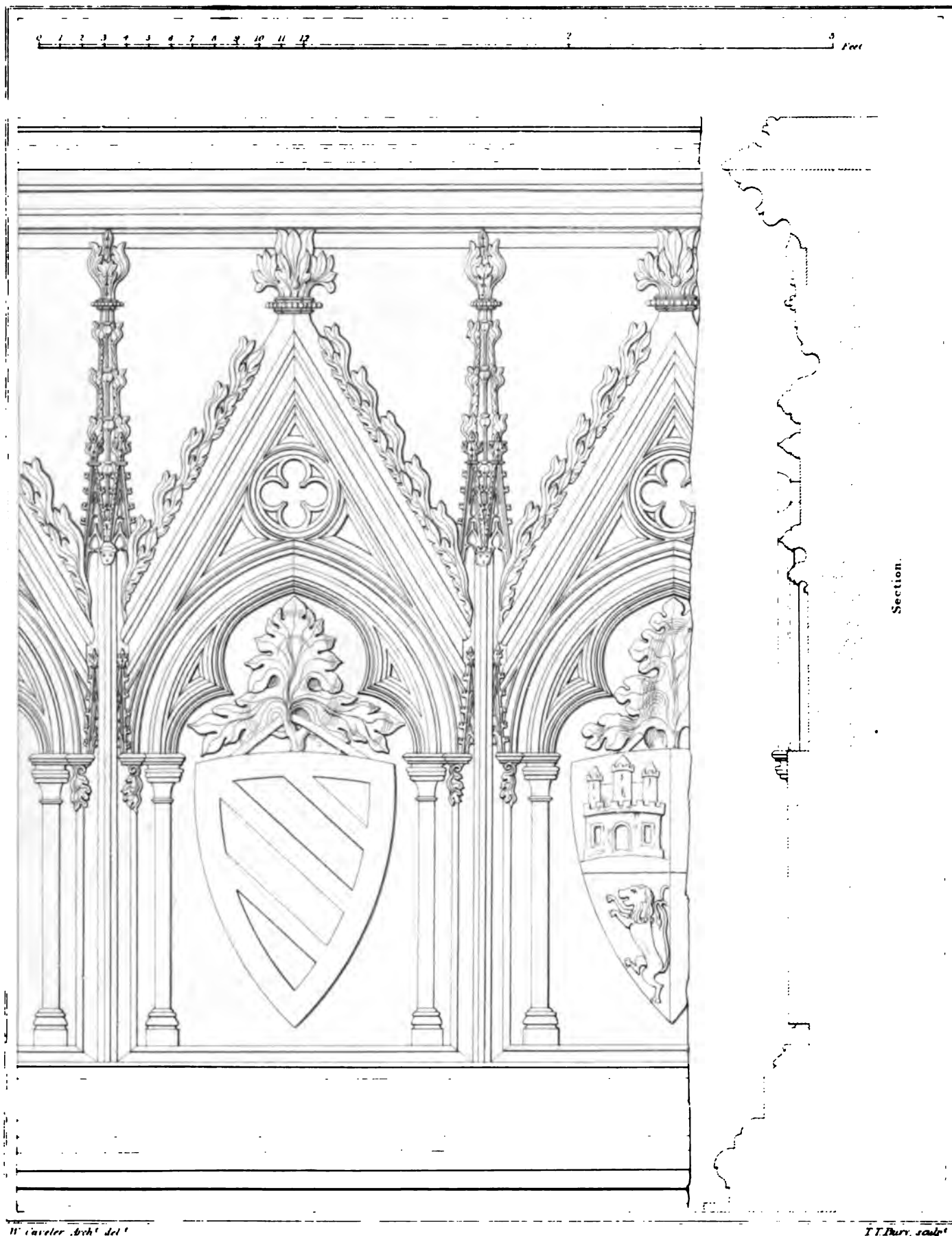
THE HISTORY OF THE

REIGN OF THE EMPEROR

OF THE

EMPEROR OF THE EAST  
AND THE WEST  
BY  
JOHN B. BURNETT  
OF THE  
UNIVERSITY OF CHICAGO  
CHICAGO  
1891





W. Cavender, Arch<sup>t</sup> del<sup>t</sup>

T. T. Dury, sculp<sup>t</sup>

WESTMINSTER ABBEY.  
Compartment from the Tomb of Queen Eleanor



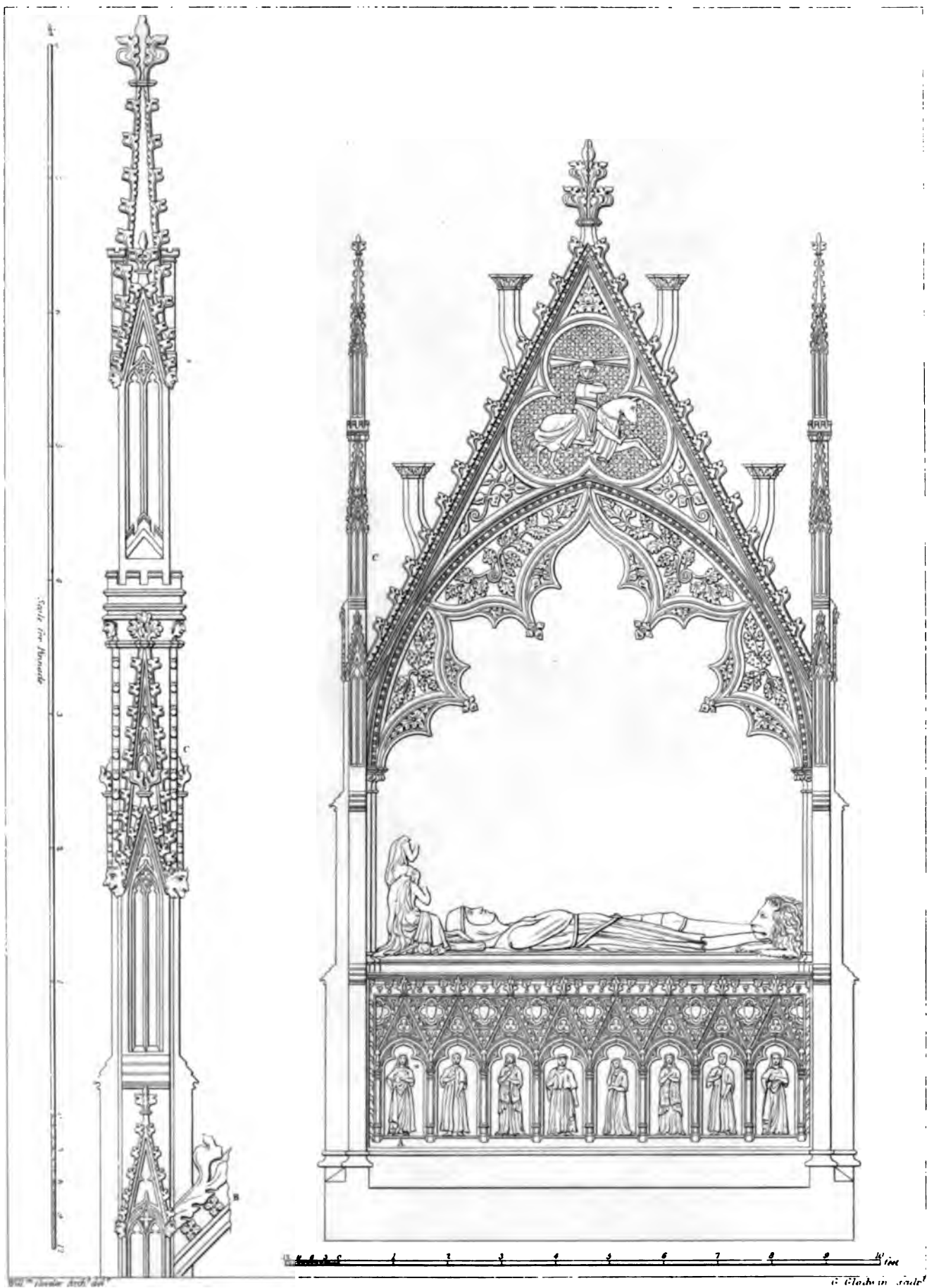


#### WESTMINSTER ABBEY.

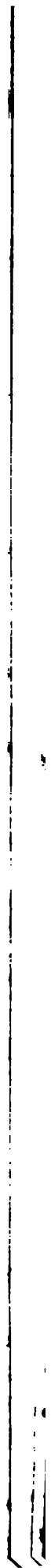
This illustrious Queen was the daughter of Ferdinand III, King of Castile and Leon, and wife of Edward I, King of England; in right of her mother she was heiress to the Earldom of Ponthieu. She was the constant and assiduous attendant of her husband in all his perilous expeditions, and it is recorded that when stabbed in the Holy Land by the envenomed dagger of an assassin, she sucked the baneful poison from the wound, and thus rescued him from the destruction which threatened him from the poniard of the infidel. She died at Hardeby in Northamptonshire, whilst accompanying her husband on his journey to Scotland, in the year 1290 or 1291. Her body was embalmed, the coffin filled with spices, and carried in solemn procession to London. At every place where the corse rested, the grateful but afflicted monarch caused a cross\* to be erected to commemorate her virtue and fidelity, and to remind the passing traveller to offer up a prayer for her soul.

\* These crosses were erected at Lincoln, Grantham, Stamford, Geddington, Northampton, Stony Stratford, Dunstable, St. Alban's, Waltham, and Charing Cross, three of which only remain—those of Geddington, Northampton, and Waltham.





WESTMINSTER ABBEY.  
Tomb of Aymer De Valence





Westminster Abbey.

---

TOMB OF AYMER DE VALENCE.

1325.

AYMER DE VALENCE, Earl of Pembroke, was the third son of William de Valence, and succeeded his father in the Earldom (his two elder brothers being dead) in 1296. He was principally employed in the border wars with Scotland, under Edward I. and II., and was one of the most enterprising warriors Bruce had to contend with in his efforts to preserve the freedom of his father land. In the reign of Edward II. he took part with the Barons against the King and his favourite, Gaveston; and when the latter was made prisoner at Scarborough Castle, the Earl, together with Henry Percy and Earl Warren, were among the besiegers; and although he was absent at the time of the execution of the arrogant favourite, he seems at least to have been privy to it. He was afterwards, in 1314, appointed Warden of all Scotland, and Commander of the King's forces from Roxborough to the Trent. He was present at the battle of Bannockburn, from which, in consequence of the entire defeat of the English army, he was obliged to make a precipitate retreat.

In the thirteenth year of Edward II. he was entrusted with the custody of the whole kingdom, on account of the intended journey of the King into France, to do homage to the French Monarch for the Dukedom of Aquitaine, but this journey was never accomplished.

He was one of the Lords who gave sentence against Thomas, Earl of Lancaster, after the capture of that nobleman in 1321, and shortly afterwards he lost his own life, probably, in a tournament given by himself in honour of his nuptials with his third wife, Maria, daughter of Guy de Chastilian, Earl of

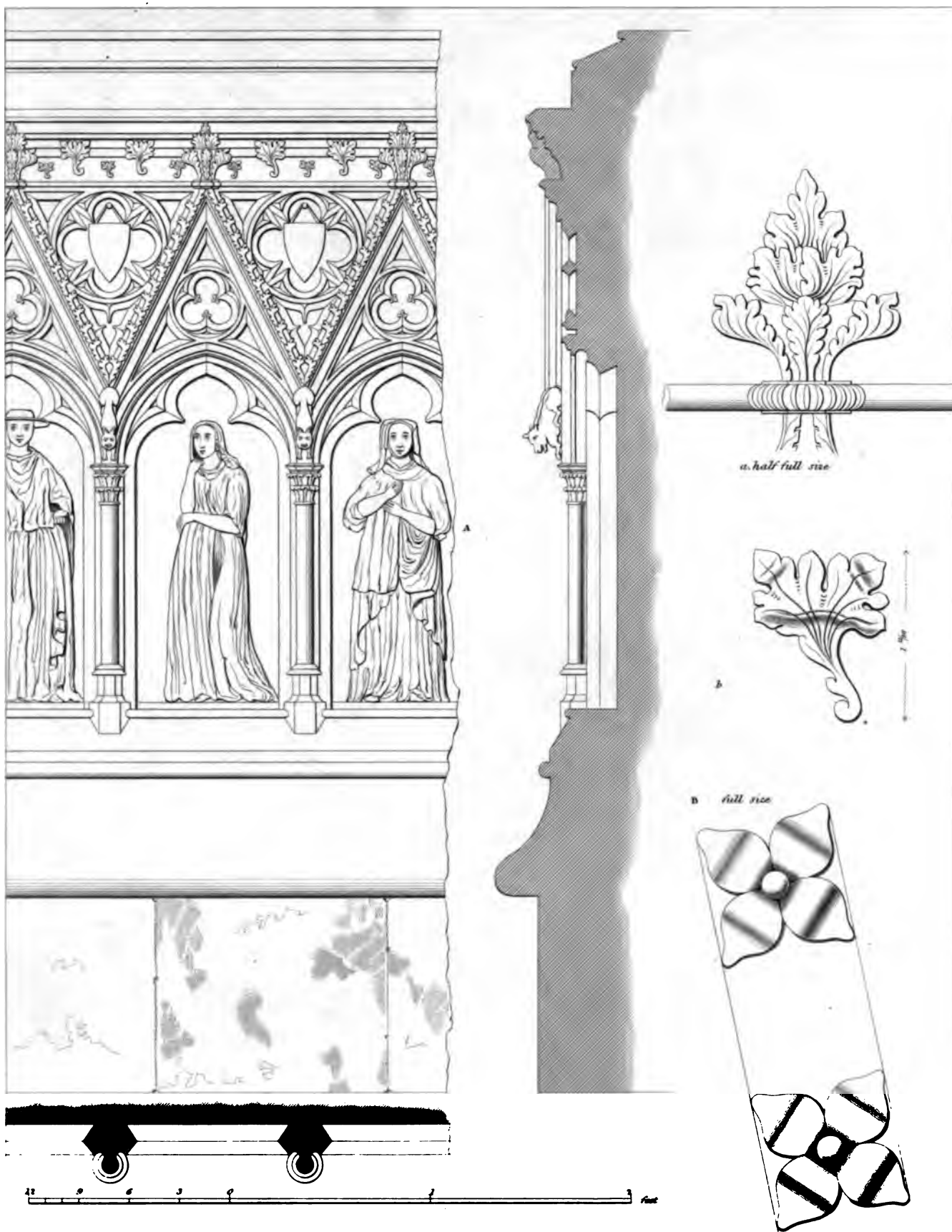
WESTMINSTER ABBEY.

St. Paul, and it was very generally credited that his death was a judgment from heaven for the part he took in the execution of "St. Thomas of Lancaster."

The monument of the Earl of Pembroke, which is entirely of stone, enriched with painting and gilding, stands on the north side of the choir of the Abbey Church, and adjoins the tomb of Crouchback, Earl of Lancaster, on the east side, and on the west, that of Aveline, Countess of the latter nobleman. It presents the same appearance on both sides, except that the elevation in the aisle is much greater than that in the choir, in consequence of the great difference in the level of the flooring, it being in the choir considerably raised. The design will be better understood by the annexed engraving, than by any description which can be given of it. The figure, as will be observed, is reposing cross-legged, with the face uncovered, and the hands joined as if in prayer, the rest of the body is clad in the chain armour common to that period. At the head, which rests on cushions, are two figures in flowing drapery supporting a third; the heads have been long since demolished, but even with this striking defect, the elegance of the drapery and the graceful attitude of these (probably) angels, we do not often see surpassed. The effigies of the Earl's relations are ranged in niches along the sides of the tomb, and their arms on shields in the canopies above them: the figure in bas relief in the large trefoil above the arch is that of the Earl on horse-back and at full speed. On either side of the gable and from behind the crocket rise two brackets; the original design was evidently to place small statues upon these, but in their present state they do not add to the effect of the canopy. Except in another instance, which is that of the adjoining monument (Crouchback's), we shall not find another example of this sort of projecting pedestal. One of the pinnacles is shewn to a larger scale; it is made out, I trust, sufficiently clear to be perfectly intelligible, and, therefore, will need no further elucidation.







W. L. Archer, Arch. del.

G. Gladwin, sculp.

WESTMINSTER ABBEY.  
Detail from the tomb of Aymer de Valence





**Westminster Abbey.**

---

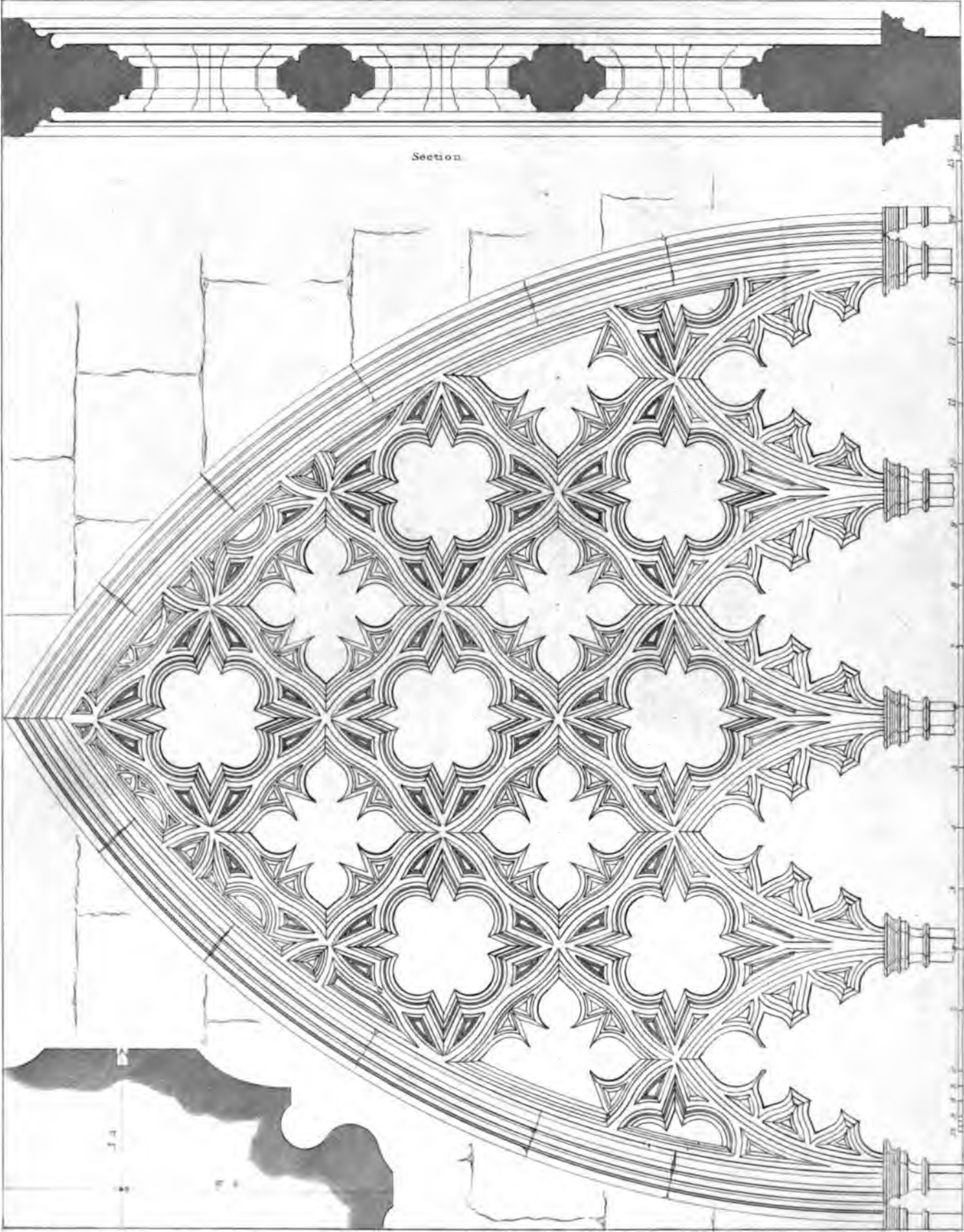
**TOMB OF AYMER DE VALENCE.**

**THIS plate shews some of the principal portions of this beautiful monument, drawn at large, in order to display the detail to more advantage. By referring to the general elevation, these parts will be readily understood.**









Section

T. S. 1700-1705

W. 1700-1705

WESTMINSTER ABBEY.





## Westminster Abbey.

---

### WINDOW IN THE EAST CLOISTER.

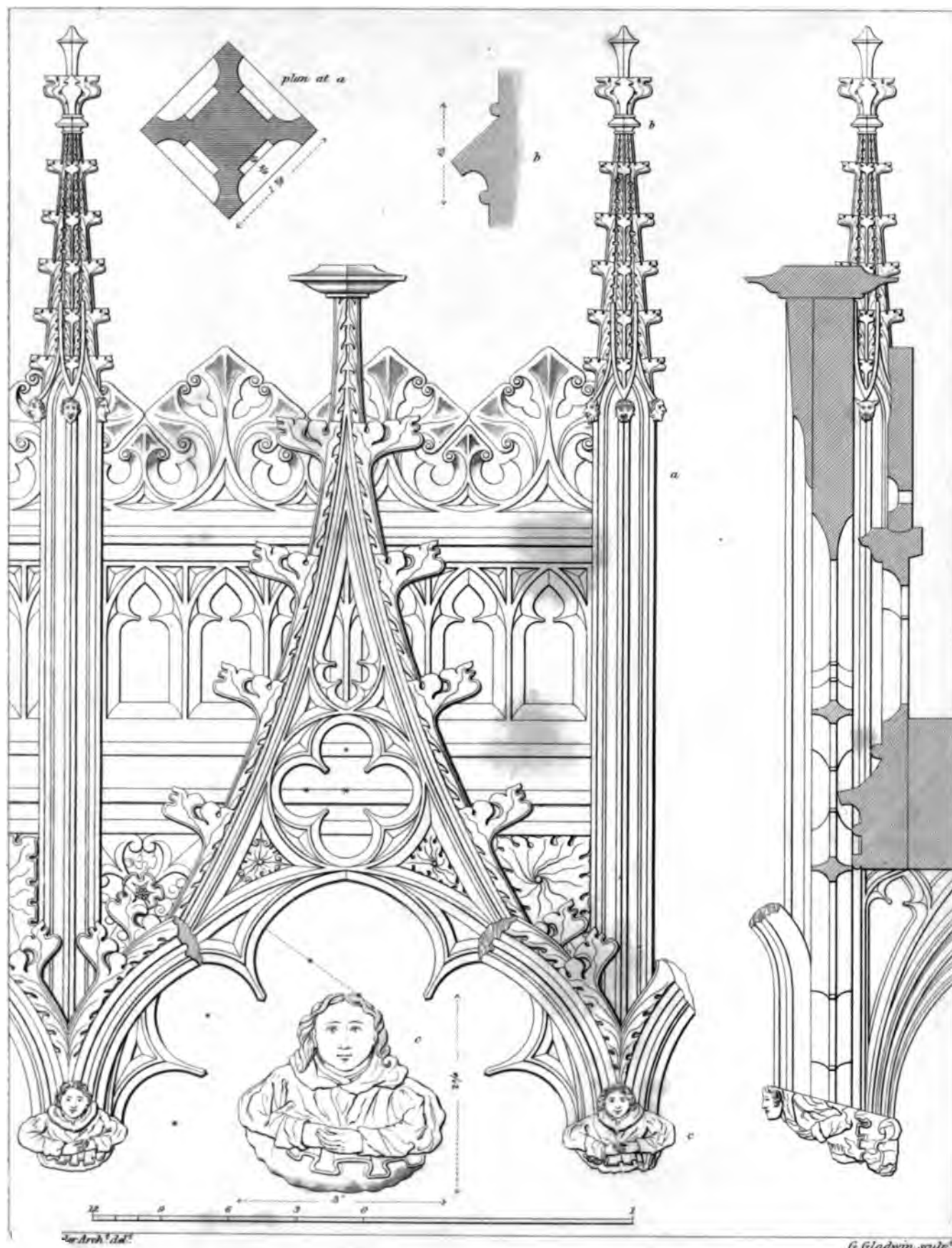
ABOUT 1348.

THIS window is the richest and most curious specimen of tracery to be found in the cloisters, and, there will be found none to surpass it in the whole of the Abbey. It is opposite the entrance to the Chapter House and Library, which, with the whole of this division of the cloisters, is of corresponding beauty, and certainly baffles description. It was built in the reign of Edward III., about the year 1348, under Simon de Byrcheston, who was then Abbot, and who died, in 1349, of the plague, which was raging nearly all over the world: he was buried near this window. The ravages of time and the action of the atmosphere have so much defaced the tracery on the outside, that its once graceful forms are now barely visible. As the plate gives a complete elevation and section, with the moulding of the tracery to a larger scale, I need not further explain this plate than by referring the reader to it.









WESTMINSTER ABBEY.  
Detail from the Canopy over Edward the 3<sup>d</sup> tomb



#### WESTMINSTER ABBEY.

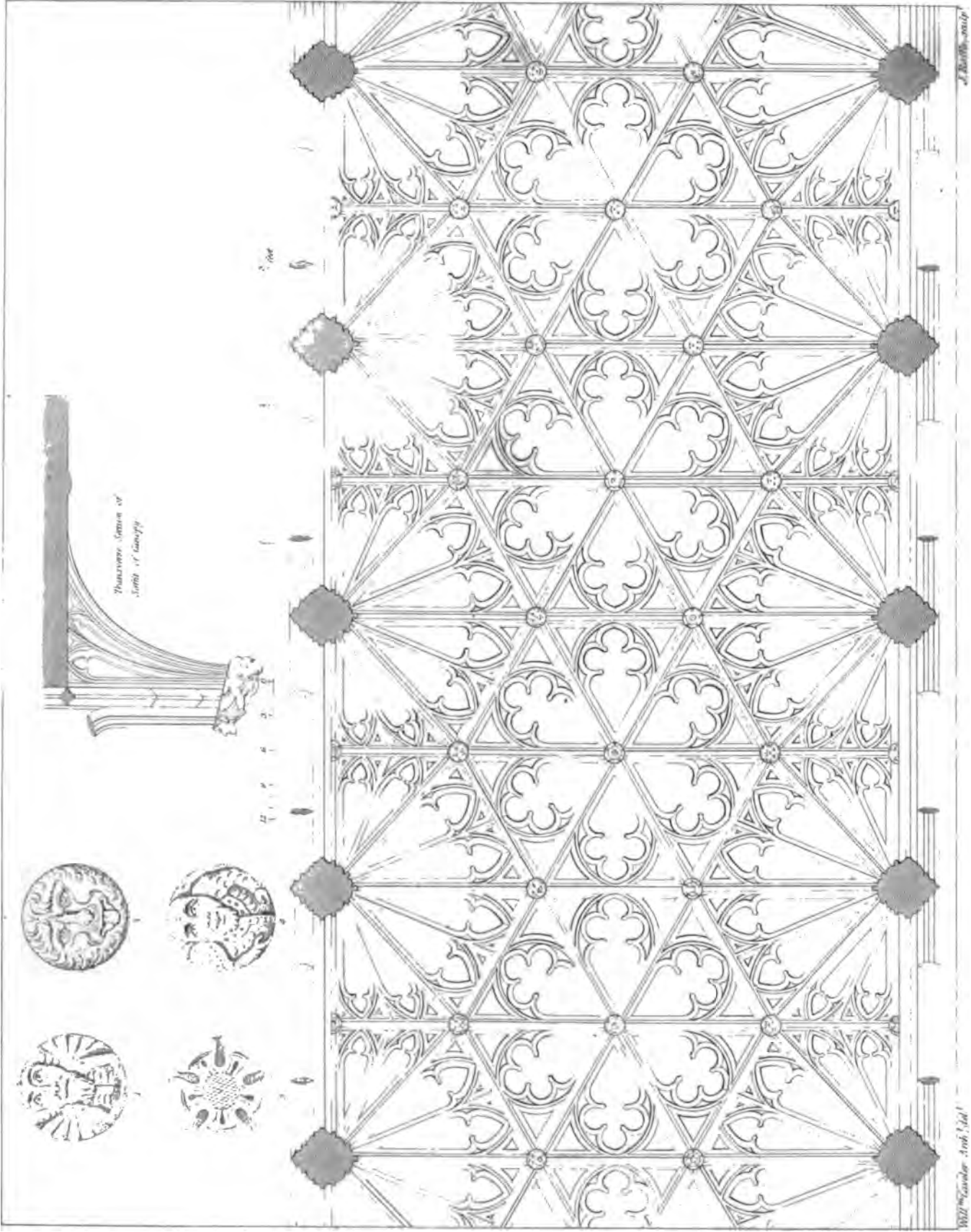
honoured, her ingratitude proved equal to her frailty, for with the whole of his attendants she deserted the monarch on his death-bed, after stripping him of every valuable, not excepting the rings upon his fingers; in this manner, deserted by all who should have soothed him in his last moments, was this once mighty sovereign left to perish, and he who once had kingdoms at his disposal, could not now command a drop of water to cool his feverish lips. In this condition he was found by a poor priest, who drew near to his bedside, and presenting a crucifix to him, exhorted him to repentance, and in the act of clasping this symbol of mercy, and faintly uttering the name of his Redeemer, the king breathed his last, at Sheen, near Richmond, on the 21st of June, 1377, in the 65th year of his age. The words which Sir Walter Scott has put into the mouth of the dying Marmion might be well applied to this cruel desertion of the monarch on his death bed :

" Is there none  
Of all my halls have nurst,  
Page, squire, or groom, one cup to bring  
Of blessed water from the spring  
To slake my dying thirst ?"

The canopy (of which the accompanying plate shews one compartment) is of oak, it is still in excellent preservation, and what damage it has sustained seems to have been wantonly inflicted; it consists, on the north side, or that fronting St. Edward's Chapel, of six divisions exactly alike, on the opposite side there are eight, one of the end divisions being much smaller than any of the others: the crockets, corbel heads, and the whole of the carving are very boldly executed, and have a remarkably fine appearance.

From the great similarity of this tomb to that erected by Richard the Second for himself and his queen, which adjoins it, we may safely consider it to have been built at a period very little earlier, which would fix the date at about 1385.





WESTMINSTER ABBEY.  
*View of Choir over the Tomb of Edward the 3<sup>rd</sup>*















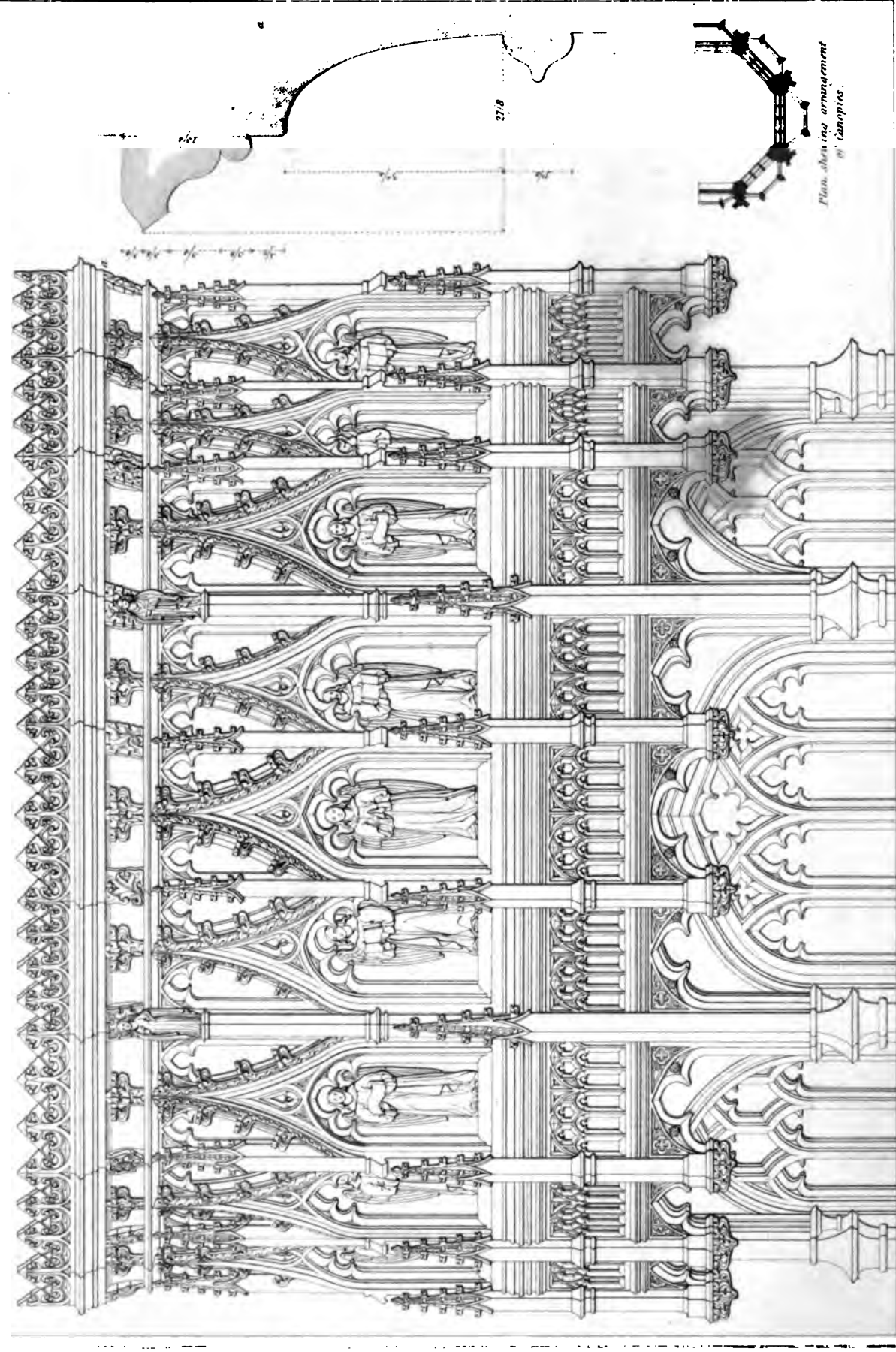




WESTMINSTER ABBEY.  
Detail from the Canopy over Edward the 3<sup>rd</sup> tomb

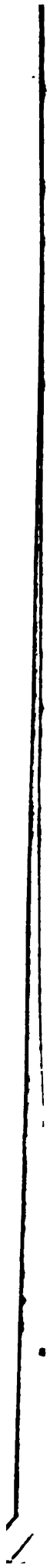


12 10 8 6 4 2 0 1 2 3 4 5 Feet









## Westminster Abbey.

---

### MONUMENTAL CHAPEL OF KING HENRY THE FIFTH.

1428.

THE elegant Monumental or Chantry Chapel of King Henry V. forms a fine and most effective finish to the east end of St. Edward's Chapel, and, with the exception of Henry the VIIth.'s Chapel, is the most florid specimen of architecture which the Abbey contains. The irregularities committed by this Monarch, while Prince of Wales, were so great and glaring as to cause the utmost fear that his reign would be unprosperous and disadvantageous to the kingdom ; and certainly these omens were not ill founded ; but, to the surprise of every one, after his accession to the throne, he discarded all his old companions, recommended them to forget the past and amend the future, and he himself set the example. Shakspeare says of him, and with some degree of truth,—

England ne'er had a king until his time.  
Virtue he had deserving to command :  
His brandished sword did blind men with his beams,  
His arms spread wider than a dragon's wings,  
His sparkling eyes, replete with wrathful fire,  
More dazzled and drove back his enemies,  
Than mid-day sun, fierce bent against their faces.  
What should I say ? his deeds exceed all speech :  
He ne'er lift up his hand but conquered.

Henry died at the Castle of Bois de Vincennes, near Paris, on the 31st of August, 1422, in the thirty-fourth year of his age ; his obsequies were celebrated with great splendour, in the Church of Notre Dame at Paris, and afterwards in the Cathedral at Rouen. On his body being brought to England, the funeral

#### WESTMINSTER ABBEY.

service was again performed in St. Paul's Cathedral, and the final ceremony in this Church, after which the King's remains were deposited at the eastern extremity of St. Edward's Chapel. The front of this Chapel consists of two highly-enriched octangular turrets, between which is an archway of the most elegant design, beneath this archway is placed the tomb of the monarch, but it is in no way worthy of the remainder of this splendid structure; in each of the turrets is a winding staircase, one for the purpose of ascent to the altar, and the other for descent. The screen over the altar is a very ingenious piece of design, and presents a fine variety of statues of different sizes; the niches which contain the figures, the pedestals on which they rest, and the canopies surmounting them are all of the most elaborate description; the whole of the ornamental portion of this Chapel is now very much defaced.

The illustration which accompanies this description is the top of one of the octangular turrets, and is a very beautiful example of a series of small canopies; the small plan on the same sheet will sufficiently shew the arrangement of them. (It was built in compliance with the first will of the Monarch made in the year 1415.)

## **Westminster Abbey.**

---

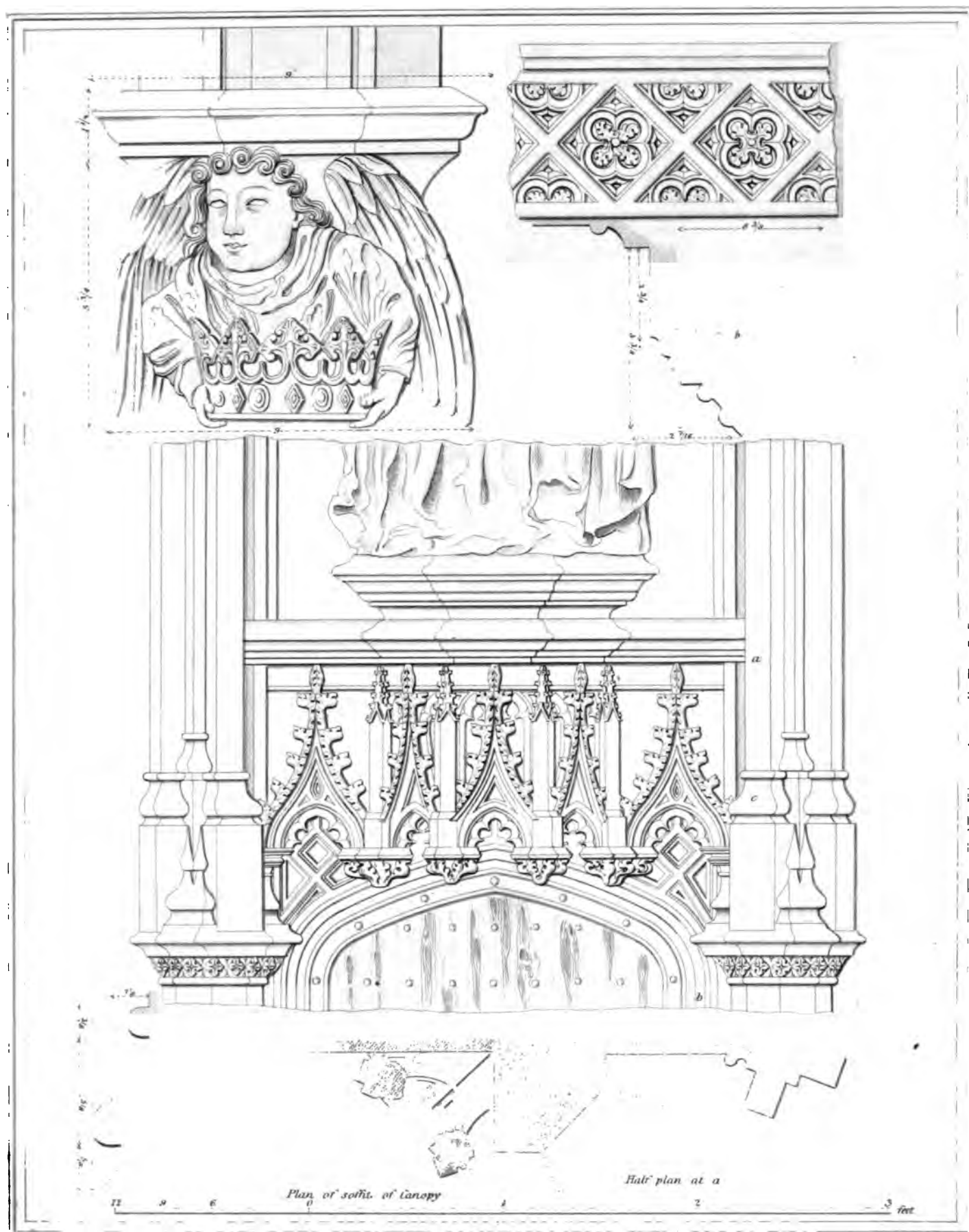
### **MONUMENTAL CHAPEL OF KING HENRY THE FIFTH.**

**THE** second illustration to this Monument is one half of the archway between the two turrets, which is replete with the most elegant sculpture; four of the niches contain female sitting figures, but they are in a very dilapidated condition; the centre niche is double, but the statues have disappeared, the canopies and pedestals with their ornamental pendants are very deeply undercut.

There are few specimens of this description which will be found more worthy of imitation than the one now offered; in fact, it would be difficult to find any which, for beauty of arrangement, could surpass it.







Will<sup>m</sup> Carter, Arch<sup>t</sup> del<sup>t</sup>

B. Winkles, sculp<sup>t</sup>

WESTMINSTER ABBEY.  
Detail from the Throne of Henry the Fifth.







## Westminster Abbey.

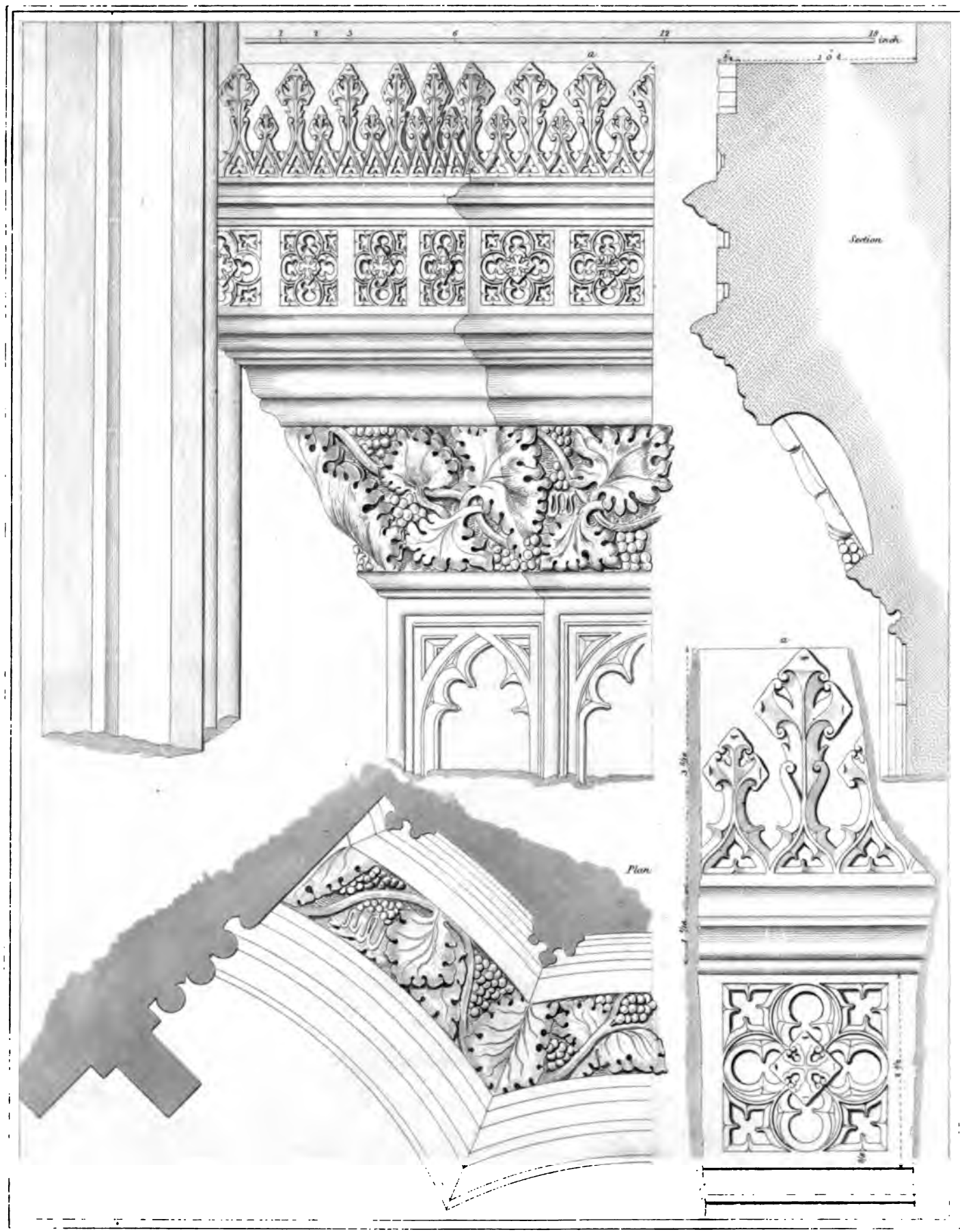
---

### MONUMENTAL CHAPEL OF KING HENRY THE FIFTH.

THE third plate given to illustrate this Chapel, consists of detached portions. (a) is a small but beautiful pedestal over the doorway of one of the turrets. (b) a Corbel head from which a part of the mouldings of the arch between the turrets spring. (c) is a specimen of sculpture in a flat member of the mouldings in the same arch. In determining the age of this monument it has been rather difficult to reconcile the conflicting statements which are to be found respecting it, but in the tenth volume of Rymer's "Fœdera," says the author of Neale's Westminster, "is the copy of an order for the payment of 12*l.* to John Arderne, clerk of the works, for 36 tons of Caen stone, by him purchased to make the King's tomb; and 23*l.* 6*s.* 8*d.* more for making the tomb." This order bears date in the first year of Henry the Sixth, and it is, therefore, evident that the tomb was then completed. In the same volume is also an agreement for the fabrication of the iron-work (once) round the tomb, made by Roger Johnson, Smith, of London, and copied from the patent rolls of the ninth year (anno 1431) of Henry the Sixth, and it is evident that it could not have been put up till the front, at least, of the Chantry Chapel was completed. I think, therefore, we may safely conclude the date to be as above, 1428.







WESTMINSTER ABBEY.  
*Cap. of Pedestal from the screen in St. Edwards Chapel*





## Westminster Abbey.

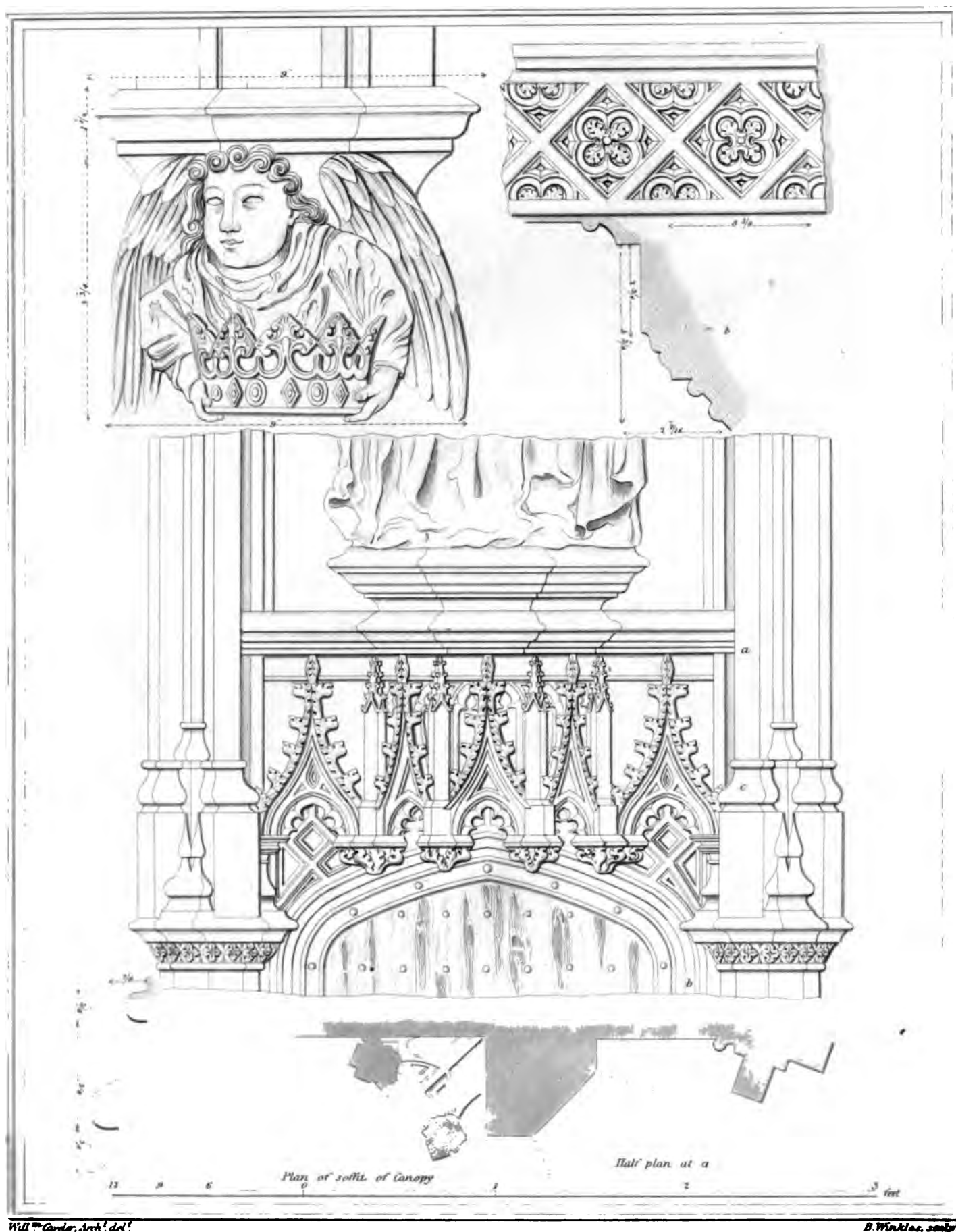
---

### SCREEN IN ST. EDWARD'S CHAPEL.

ABOUT 1440.

THIS screen, which is in a shockingly mutilated state, is one of the most curious and interesting examples of the skill of the middle ages that we can now boast of: it occupies the entire west end of St. Edward's Chapel, and is finished at either extremity by a main pier of the Church: it is composed of three principal divisions, the centre of which is subdivided into five recessed compartments, separated by delicately clustered piers, from which spring the groinings of five truly splendid, though dilapidated canopies. The tracery of these is strikingly beautiful, and the "delicate lace work" of the soffits is scarcely to be equalled; they are all different, some having pendants, and others concentrating in a boss or a circular piece of tracery. The side divisions consist of a doorway leading into the choir, flanked by niches with octagonal pedestals and canopies quite as elaborate in design as those in the centre compartment, and in rather better preservation. In the hollows of the architrave above the doorway there remains some finely sculptured foliage. The niches were evidently once filled with statues, and the whole, or at least the greater part, has been painted and gilt. At the back of the recess under the canopies there are the remains of some beautiful panneling divided by a moulded transom, and surmounted by a row of Tudor flowers. The frieze which surmounts this screen is remarkable both for design and execution: it contains a representation, in alto relief, of the principal events, real and imaginary, of St. Edward's life; it is in fourteen divisions. It is shewn very spiritedly in Neale's *Westminster*, vol. ii., where also is given a most satisfactory explanation of this frieze. The specimen taken from this screen is one of the pedestals mentioned above as standing on each side of the





Will<sup>m</sup> Carter, Arch<sup>t</sup> del<sup>d</sup>

B. Winkles, sculp<sup>r</sup>

WESTMINSTER ABBEY.  
Detail from the Throne of Henry the Fifth.





## Westminster Abbey.

---

### MONUMENTAL CHAPEL OF KING HENRY THE FIFTH.

THE third plate given to illustrate this Chapel, consists of detached portions. (a) is a small but beautiful pedestal over the doorway of one of the turrets. (b) a Corbel head from which a part of the mouldings of the arch between the turrets spring. (c) is a specimen of sculpture in a flat member of the mouldings in the same arch. In determining the age of this monument it has been rather difficult to reconcile the conflicting statements which are to be found respecting it, but in the tenth volume of Rymer's "Fœdera," says the author of Neale's Westminster, "is the copy of an order for the payment of 12*l.* to John Arderne, clerk of the works, for 36 tons of Caen stone, by him purchased to make the King's tomb; and 23*l.* 6*s.* 8*d.* more for making the tomb." This order bears date in the first year of Henry the Sixth, and it is, therefore, evident that the tomb was then completed. In the same volume is also an agreement for the fabrication of the iron-work (once) round the tomb, made by Roger Johnson, Smith, of London, and copied from the patent rolls of the ninth year (anno 1431) of Henry the Sixth, and it is evident that it could not have been put up till the front, at least, of the Chantry Chapel was completed. I think, therefore, we may safely conclude the date to be as above, 1428.



.



.

.

## Westminster Abbey.

---

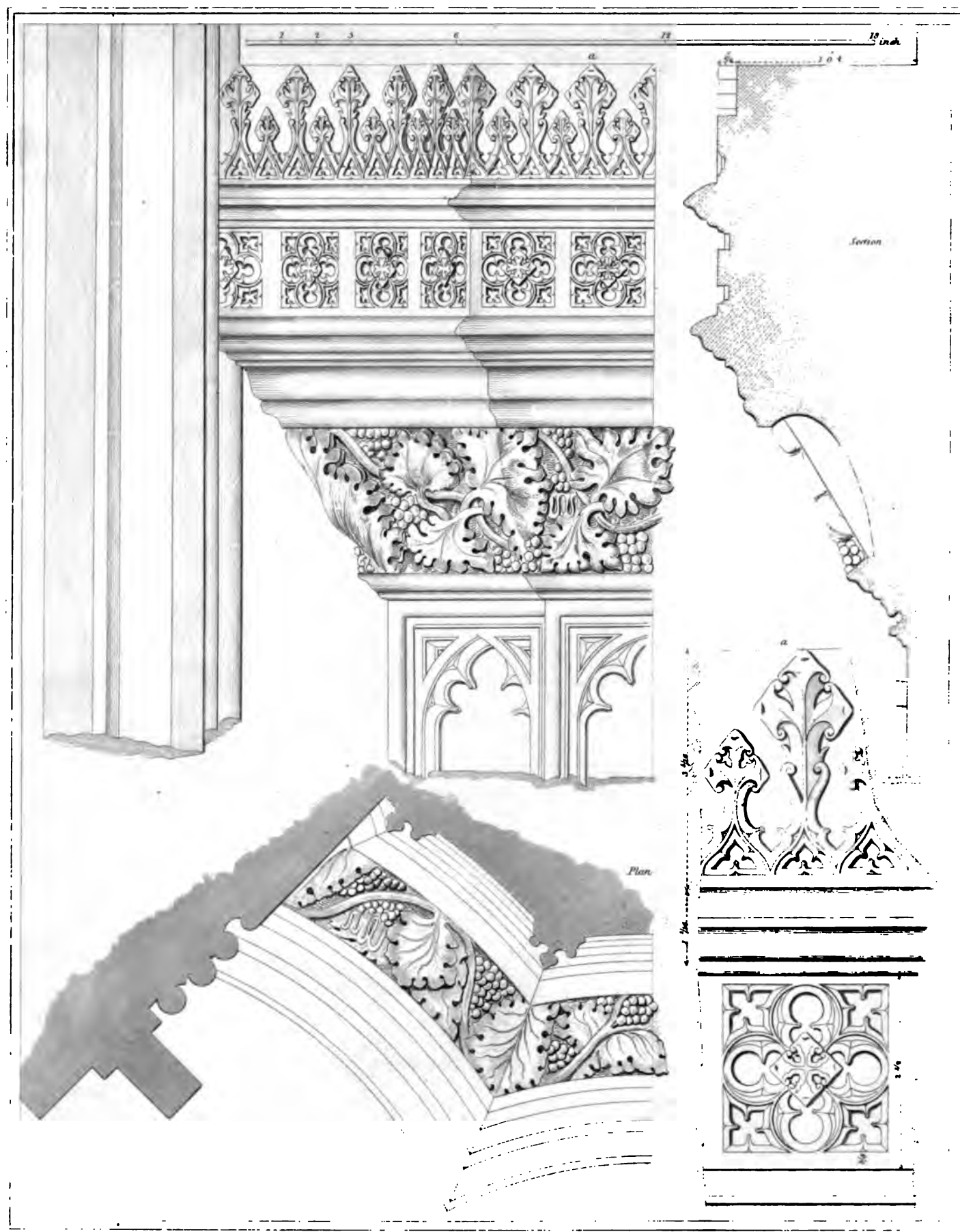
### MONUMENTAL CHAPEL OF KING HENRY THE FIFTH.

THE third plate given to illustrate this Chapel, consists of detached portions. (a) is a small but beautiful pedestal over the doorway of one of the turrets. (b) a Corbel head from which a part of the mouldings of the arch between the turrets spring. (c) is a specimen of sculpture in a flat member of the mouldings in the same arch. In determining the age of this monument it has been rather difficult to reconcile the conflicting statements which are to be found respecting it, but in the tenth volume of Rymer's "Fœdera," says the author of Neale's Westminster, "is the copy of an order for the payment of 12*l.* to John Arderne, clerk of the works, for 36 tons of Caen stone, by him purchased to make the King's tomb; and 23*l.* 6*s.* 8*d.* more for making the tomb." This order bears date in the first year of Henry the Sixth, and it is, therefore, evident that the tomb was then completed. In the same volume is also an agreement for the fabrication of the iron-work (once) round the tomb, made by Roger Johnson, Smith, of London, and copied from the patent rolls of the ninth year (anno 1431) of Henry the Sixth, and it is evident that it could not have been put up till the front, at least, of the Chantry Chapel was completed. I think, therefore, we may safely conclude the date to be as above, 1428.









WESTMINSTER ABBEY.  
*Group of Pedestal from the Screen in St. Edward's Chapel*





**Westminster Abbey.**

---

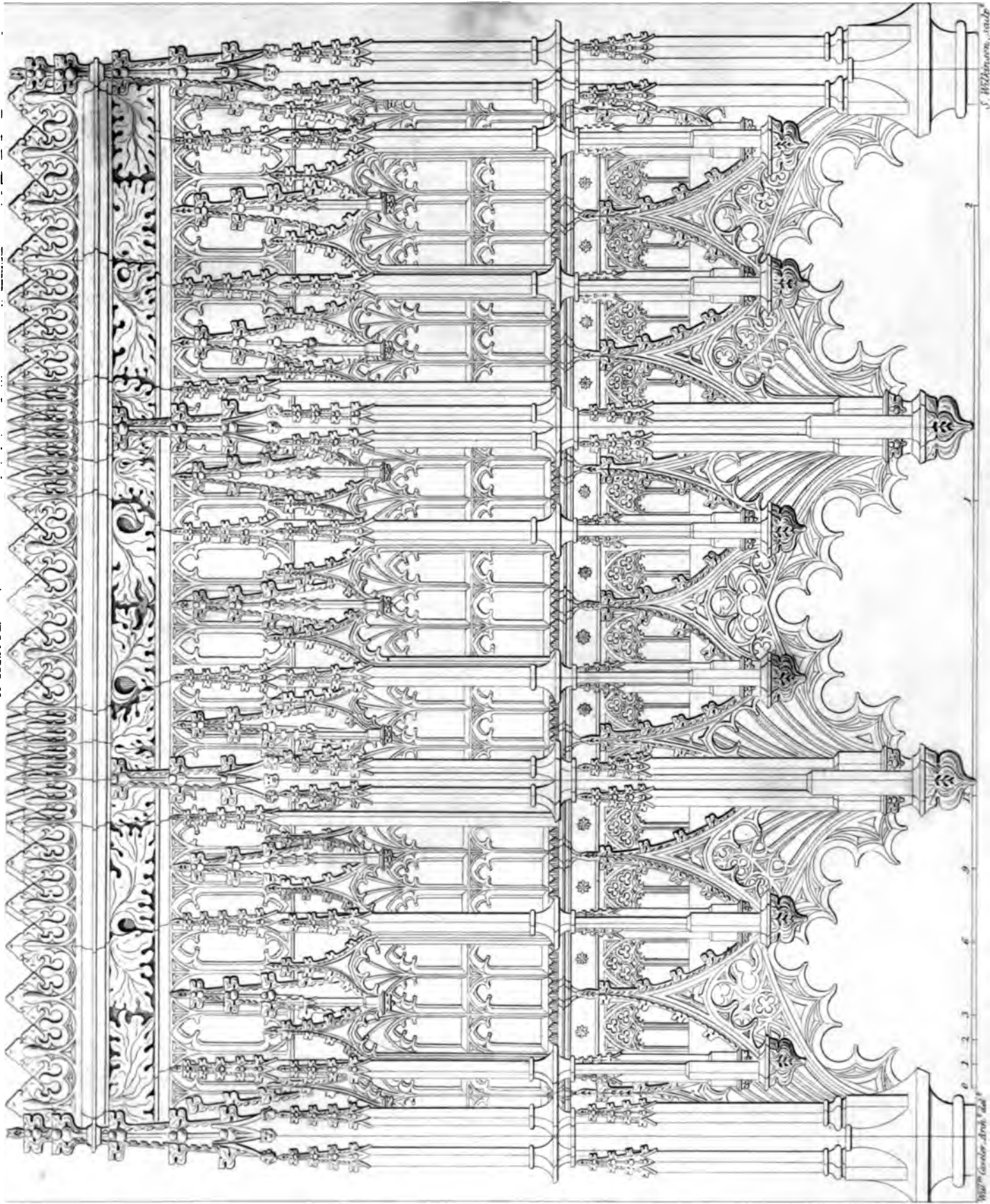
**SECTION OF CEILING, AND PANNELLING FROM THE WALL OF  
ABBOT ISLIP'S CHAPEL.**

THE panneling shewn in the annexed engraving, is situated on the west wall of this Chapel, and, like the remainder of the interior, has been very well preserved; the forms are so simple as to require no explanation but what the engraving will readily convey, and the section of the ceiling will be understood by referring to the foregoing plan.

I have just said that the interior of this Chapel is in good preservation, it would be a pleasure if I could say the same of the screen which separates it from the aisle; but the whole of the lower part of one of the compartments has been cut away for the purpose of constructing a new entrance (the original one having been blocked up); by this barbarism the whole effect of the screen has been spoiled.







WESTMINSTER ABBEY.  
Choir, as it was, 17th Century.







**Westminster Abbey.**

---

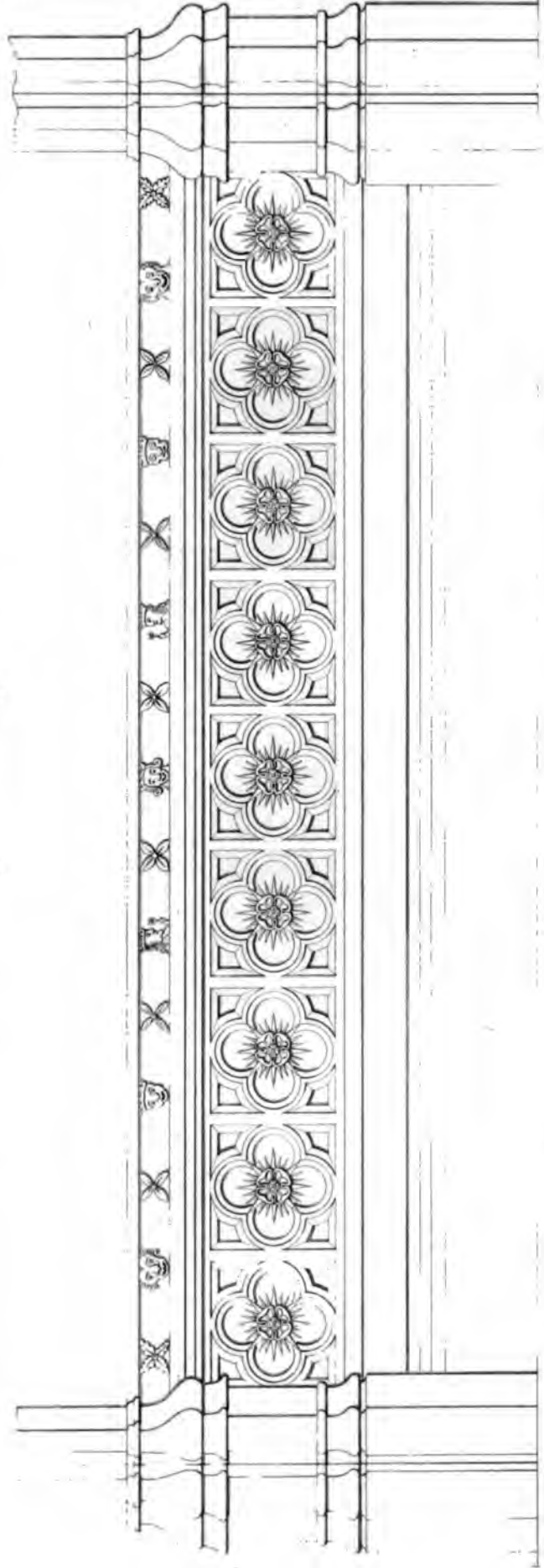
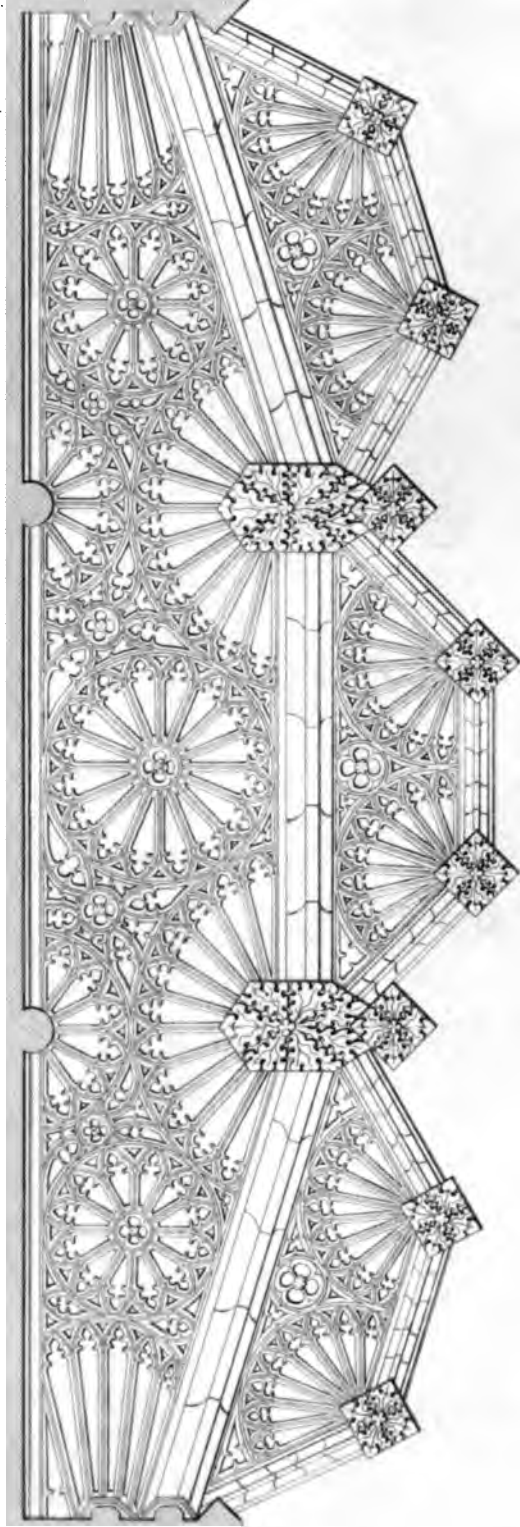
**CANOPY OF NICHE OVER THE ENTRANCE TO  
ST. ERASMUS' CHAPEL.**

**ABOUT 1520.**

**THIS** most elaborate example of Gothic architecture is another proof how much the Abbey is indebted to Abbot Islip for many of its beauties. It is placed over the doorway of the very small chapel dedicated to St. Erasmus, and may with justice rank among the most beautiful specimens which are to be found here: originally it was painted and gilt; the sculpture is of the most delicate but elaborate execution, but it is now in a dreadfully mutilated condition, and, in order that nothing might be wanting to injure it as much as possible, the rich tracery at the back has been cut away to admit a white marble tablet to the memory of a Bishop of Londonderry.







1/2

1/2

1/2

1/2

Wilm. Carter, Archt. del.

Edw. & Henry, sculp.

WESTMINSTER ABBEY.





**Westminster Abbey.**

**NICHE OVER THE ENTRANCE TO ST. ERASMUS' CHAPEL.**

THIS plate consists of a plan shewing the groining of the soffit of the canopy, and an elevation of the base of the niche: they are so simple as to need no explanation, except what the engravings will readily convey.

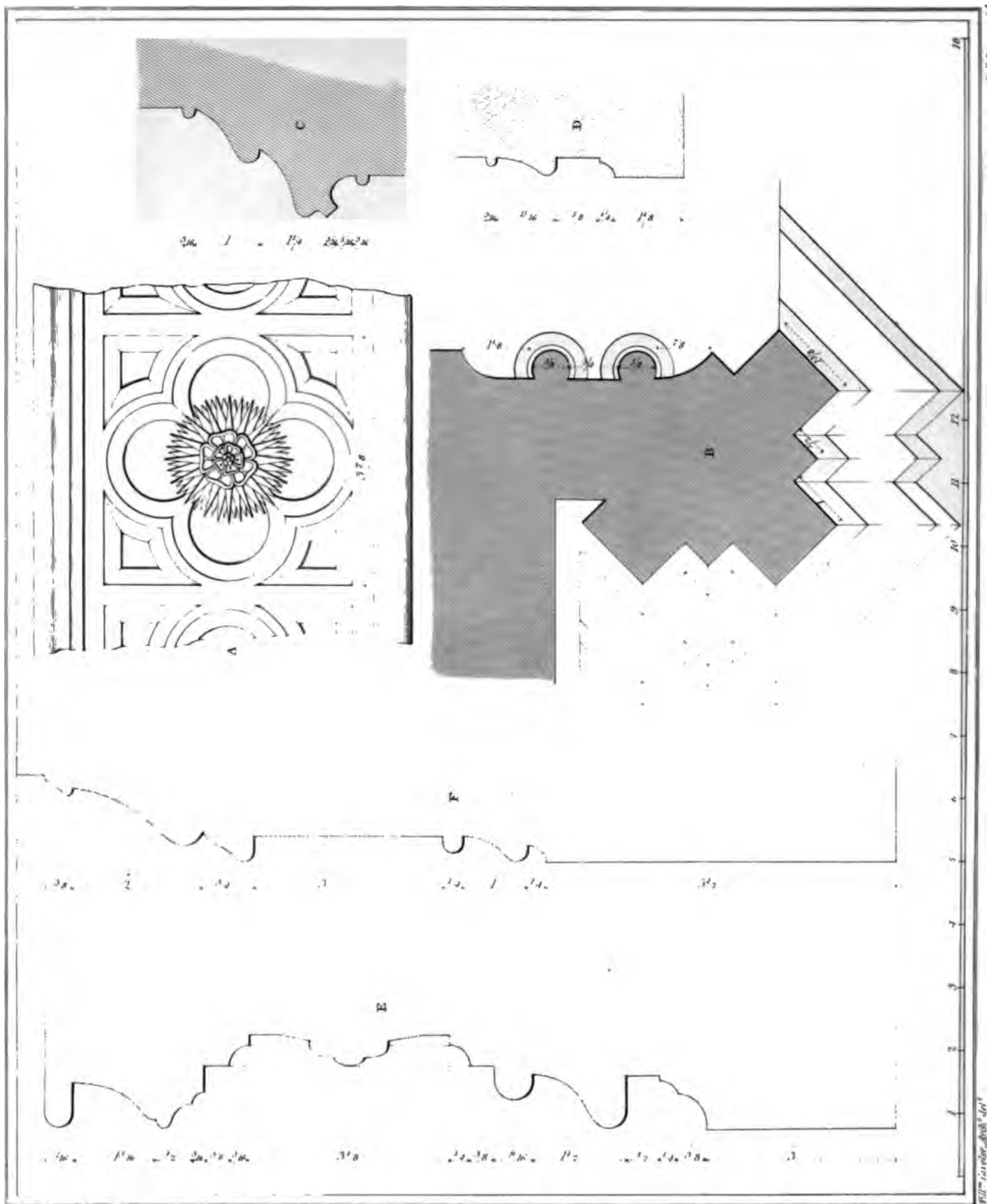
It may be as well to notice, that on each side of the niche is a large S with an I piercing the centre, an eye with a hand holding a slip or branch of a tree, and also the word ISLIP, which clearly proves this magnificent design to have been the work of that Abbot.



THE HISTORY OF THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT TO THE PRESENT TIME  
BY SAMUEL JOHNSON  
IN TWO VOLUMES  
VOL. I.  
BOSTON: PUBLISHED BY S. JOHNSON, 1789.





WESTMINSTER ABBEY.  
*Detail from the choir, 11th century, English.*





## Westminster Abbey.

---

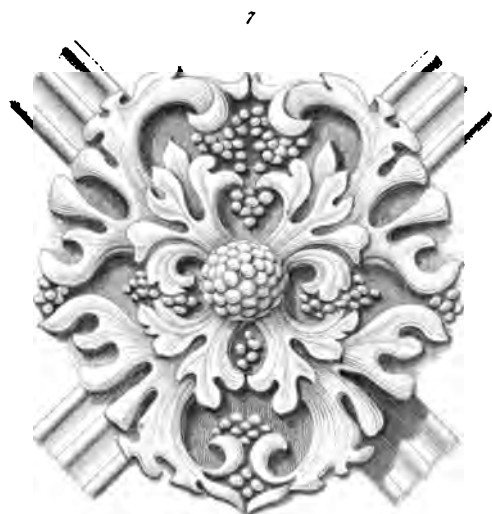
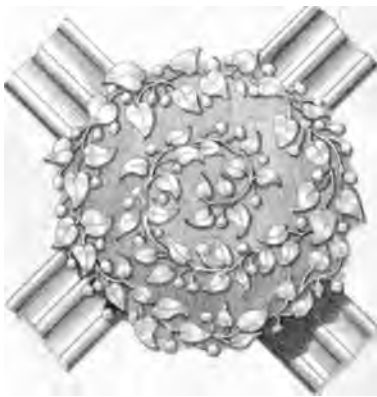
### NICHE OVER THE ENTRANCE TO ST. ERASMUS' CHAPEL.

THE third illustration to this magnificent work of art consists of detail from different parts of the niche: **A** is one of the row of quatre feuilles at the base of the niche, the sun in the centre was originally gilt; **B** is a plan of the buttresses and small piers, which stand on each side of the niche, and which are divided into two heights by the moulded set off, **C**; **D** is the base moulding of one of the small circular piers shewn on the plan **B**; **E** is a section through the mouldings and quatre feuilles which form the base of the niche; and **F** a section of the mouldings at the base of the buttresses.









Willm Gardner, Arch<sup>t</sup> del<sup>t</sup>

Edw<sup>d</sup> Rounie, sculp<sup>r</sup>

WESTMINSTER ABBEY.

*Specimens of Profess Co.*





## **Westminster Abbey.**

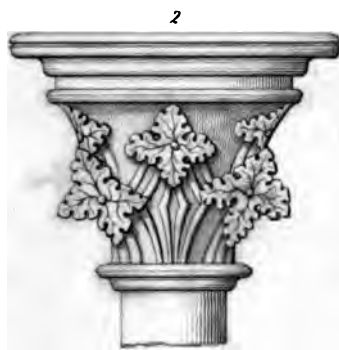
---

### **SPECIMENS OF BOSSES, &c. &c.**

SOME of the bosses here shewn are of rather a novel description. Nos. 1, 2, and 3, are taken from the roof of the Nave; Nos. 4 and 5, from the Cloisters; and Nos. 6 and 7, from the passage leading out of the Cloisters into the Chapter House; No. 8 is a flower taken from Abbot Fascet's tomb; and No. 9, a figure which now stands in the Chapter House: it is not given as being a good specimen, but for its curiosity, as it is the only perfect figure remaining of those which stood on the exterior of the Abbey Church as built by Henry III.; it was probably intended to represent the Virgin Mary at the crucifixion of our Lord, though the cross, &c., have been long since demolished.







W. G. Carter, Archt. del.

J. Kemmer, sculpt.

WESTMINSTER ABBEY

*Specimens of Capital Sculpture.*







## **Westminster Abbey.**

---

### **SPECIMENS OF CAPITALS, FINIALS, &c.**

THE capitals numbered 1, 2, and 3, are taken from the Chapel of St. Benedict; the finial numbered 4 is from the tomb of Queen Eleanor; that numbered 5 is of copper, and is on the canopy over the head of that Queen; No. 6 is from the pinnacle on the tomb of Aymer de Valence; and the ornamental spandril (No. 7) is taken from the Chapel of St. Edmund.



Wm. Carter, Arch<sup>t</sup> del<sup>d</sup>

Edw. T. Henson, sculp<sup>r</sup>

WESTMINSTER ABBEY.

*Specimens of Bosses, &c.*





---

LONDON:

PRINTED BY J. S. HODGSON, CROSS STREET, HATTON GARDEN.



